

UCF

T.V.

MONTHLY

STAR TREK:
A NEW UNIVERSE!
SPOCK'S
BOYHOOD

GIANT
ENTERPRISE
PIN-UP!

Making The
Six Million
Dollar Man
Dr. Who and
the Daleks
Spacecraft of
the Future
Science
Fact Special

THE ALIENS OF
SPACE: 1999



The Show They Just Couldn't Kill.

History was made one chilly New York afternoon in early February, 1965. The scene... a cramped downtown office crowded with NBC television network executives. The event... the premiere of a pilot episode for a proposed new TV series. The title of the pilot was "The Cage." If the NBC chiefs liked it, it would become the first episode in a series to be called, simply, *Star Trek*.

It was sometime during 1960 that former airline pilot-turned-scriptwriter Gene Roddenberry first began thinking about producing a "quality" television show. Although Roddenberry had contributed scripts to virtually every worthwhile show going at that time — amongst others, *Naked City*, *Dr. Kildare* and *Have Gun Will Travel* — he desperately wanted to script a series dealing in reality rather than fantasy, a series which was concerned with real people and genuine problems rather than make-believe.

Ever since his school days Roddenberry had been interested in science fiction. Suddenly it hit him that a sci-fi series might provide the perfect vehicle for his ideas. Up to that time, science fiction programs had pretty always rated poorly with TV audiences. The trouble was that such shows were simply unbelievable. Characters must often claim that... "wonder" identities performing impossible feats without explanation. Drama was replaced by gadgets and mad scientists. Gene Roddenberry set out to rectify matters, and in the process created a whole new concept.

He took Roddenberry's *Trek* New... estimate the world of *Star Trek*. Never was a show set so far into the future planned with such an eye for authenticity. Rather than just invent the contents of his new world out of thin air, Roddenberry based all his *Star Trek* developments on already-existing technology.

The most striking example of projected technology in the *Star Trek* world is the Starship *USS Enterprise*. It is one thing to say the *Enterprise* that played out of the *Star Trek* action in myth, and as such, it had to be perfect. Roddenberry and his technical



crew threw up and scrapped blueprint after blueprint before coming up with the right design. As with other elements in the *Star Trek* universe, Roddenberry took the position of the *Enterprise* design to present-day aviation experts. Later it became apparent that the move had paid off handsomely, after the show had been launched, several research organizations contacted Roddenberry and demanded to know how he had learned well-guarded details of equipment they were already working on.

The other claim, however, of the series came more by accident than design. Although the *Enterprise's* flight range is virtually limitless, the ship is, however, unable to enter the atmosphere of a planet or touch down on land. The crew leave and return by way of the transporter room which houses a mechanism by capable of "beaming" objects either to or from the ship.

The transporter room was originally devised, not as a feature in itself, but as a way around a special effects problem. It was decided that too much film time

would have had to be taken up with routine docking procedure if the *Enterprise* was to be able to touch down. Butting ingeniously solved the problem of transporting crew from ship to shore without the *Enterprise* actually entering the atmosphere.

As plans for the *Enterprise* and the rest of the *Star Trek* technology evolved, so too did the characters of the show's leading inhabitants. Originally the captain was named Robert April. Later this was changed to Christopher Pike, and later still to Capt. James T. Kirk.

Kirk's character is basically based on the legendary captain of the U.S. Frontier sailing vessels. Capt. Horatio Hornblower. A veteran of countless battles, in many ways Kirk is the *Enterprise*. Although surrounded by experts in their field, he is the one who must make the final decisions. As a result Kirk often seems alone and aloof.

Originally the ship's First Officer was a woman — "No. 1." However, "No. 1" was soon to be overshadowed by another captain — a Vulcan named Mr.

Spock. In time No. 1 was given her own command and disappeared from the series. Spock came to fill her position.

As detailed in this issue of *TV Sci-Fi*, Spock is the most intriguing member of the *Enterprise*, and not merely because of his extraordinary appearance. As he is an "alien" half-Vulcan, half-human — he cannot experience the range of emotions enjoyed by his fellow crewmembers. Although, especially in times of crisis, his cold logic is of enormous benefit to the ship, his tragedy is that he can never accept the comfort of a Starship as he lacks the ability to act on instinct and emotion as well as on logic.

Over the years, other characters began to emerge amongst the crew. Two notable personalities were the ship's doctor, McCoy — and the Chief Engineer, Mr. Scott. Together these two provide an admirable — although not entirely reliable — back-up chain of command for Kirk.

On December 2, 1964, shooting began on *The Cage*. (Later, after the show had

become established, *The Cage* was incorporated in a two-part episode called *The Menagerie*. This was managed by having Spock "resurrect" Kirk. His adventures under Capt. Pike. *The Menagerie*, unfortunately one of *Star Trek's* finest hours — or, in fact, two hours! — won the International Hugo Award for filmed science fiction.)

The Cage, by any standards, was a stunning piece of film. Concerned with exploring the nature of illusion, it has Capt. Pike lured to the planet Sirtica IV and trapped in a galactic zoo by a race of master illusionists. These Keepers are anxious that Pike should enjoy his captivity and agree to provide him with any dream world he cares to imagine. It is only after a pitched battle by Pike that the Keepers agree to make — none expect — accept captivity, no matter how sweet it is.

Although the NBC chiefs left the screening room literally sobbing at what they had seen, by the end of February the network had rejected the series. They felt, simply, that it was too literary and intelligent for TV audiences. In addition they were worried about Mr. Spock: to their minds he looked too much like the devil, and they were uncertain how religious groups would react.

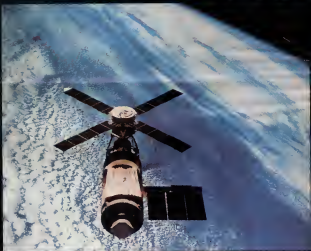
Roddenberry fought back, arguing that the viewers were far more sophisticated than NBC assumed. Also, he added, Spock stayed!

Breaking all precedent, NBC asked Roddenberry to produce a second pilot. Where *No Man But Gene* Before took 10 months to produce, cost \$300,000 and was another breakthrough in TV financing. And unlike *The Cage*, it worked. In February 1966, NBC announced it was to screen a new science series named *Star Trek*.

What happened when *Star Trek* made its debut — six years after Gene Roddenberry's idea for a "quality" show — was without parallel in television history. Roddenberry himself best summed up the incredible response: "We suspected there was an intelligent life form on the other side of the tube. We planned to use our show to signal some thoughts to them. Never in our wildest imaginings did we expect the volume and intensity of replies that we received. Millions of replies... thanks!"



STAR TREK



"Alien spacecraft on visual scan, Captain...!"

Undoubtedly, the greatest single reason for the overwhelming success amongst viewers of *Space: 1999*, is the show's stunning special effects. And nowhere is this shown more clearly than in the construction and development of Moonbase Alpha's fleet of Eagle spacecraft.

The *Eagle* fleet is the end result of a perfect partnership between producer Gerry Anderson and special effects director Brian Johnson. For years these two men have worked together on British television, creating the most incredible special and technical effects ever captured on film.

Their first series together – the animated puppet sci-fi programme *Thunderbirds* – was an enormous British success, largely because audiences could barely believe they were watching puppets and models rather than live action.

This search for perfect realism was carried over into the British live-action sci-fi series *U.F.O.*, which produced the most realistic spacecraft ever seen outside NASA.

From *U.F.O.*, Brian went on to produce the fantastic and incredibly detailed special effects for Stanley Kubrick's classic 2001, *A Space Odyssey*. When Gerry Anderson began planning *Space: 1999*, his choice of effects director was easy. Now Brian controls the activity at England's Bray studios, designing and constructing sets and effects for the moon's surface, Moonbase Alpha and the *Eagles* and a host of alien spacecraft, while Gerry Anderson oversees the live action at the nearby Pinewood studio.

To see just how realistic Brian's spacecraft are, try and spot which are his and which one is the real thing – (Above: NASA's Skylab 111)

Left: Brian Johnson (right) constructing an Eagle.



DID YOU KNOW THAT...

The average distance from the Moon to the Earth is just under 238,000 miles. The Moon is 2,360 miles across, has a surface of dust and dry volcanic rock, and a gravity one-sixth of Earth's.

That the Sun, a relatively modest G spectral type star that measures 850,000 miles across is losing mass at the rate of 4,000,000 tons per second.

The point of light we think of as Epsilon Aurigae contains the largest known star. Lying 3,400 light years away from Earth, it has a diameter in the region of 1,800,000,000 miles.

Solar eclipses once caused great alarm in ancient China. There it was believed that the Sun was in danger of being eaten by an immense dragon.

NEW BIONIC BREAKTHROUGH

It looks likely that recent research into bionics and the development of CAMs (Cybernetic Anthropomorphic Machines) will soon produce the first successful production of super-powered artificial limbs and lead eventually to replacement parts for almost every organ in the human body. Rumours abound of Japanese experiments on biofeedback and mind control that have resulted in opening up the possibility of completely new "senses" and use of all the areas of the brain. At

present the brain appears "underused" in that most bodily controls are produced by one half of it. With the development of the Tetrafluoroethylenes, super-smooth, non-stick materials like "Teflon", the progress on artificial surgical implants was given a tremendous boost in the late 60s. Artificial arteries, hearts and valves of many kinds can now be successfully implanted. The properties of the tetrafluoroethylenes include an ability to "reprogramme" the body's normal restorative abilities.

reaction and rejection of foreign materials.

It is possible that any and all human organs may eventually be replaced with mechanical imitations. Work is in progress at General Electric's labs in Schenectady to produce an artificial lung that will operate under water efficiently. This could be of enormous significance to submariners and underwater explorers like Captain Cousteau.

Work on a super-muscular system is going on at Cornell Aeronautical Laboratory in Buffalo. The idea is to create a sort of man-amplifier, like an extended suit of armour which surrounds its wearer and provides him with extra normal capabilities. Rather like the flesh of a crab or a lobster, the human operator will ride inside it. Meanwhile at the Weizmann Institute of Science in Israel, artificial muscles are being developed which will work as real muscles do.

The most difficult and important thing that must be built into such artificial super strong muscles is a sense of feedback. Without the brain in control having some idea of what its muscles are accomplishing, it would be impossible to do anything that required coordination. A bionic man trying to open a door with an artificial hand would probably rip the door handle out.

UFO SIGHTING

An Unidentified Flying Object chased a U.S. Army helicopter over Stockton Airport in Northern California. The object, described by Major Claude Riddle, the helicopter's pilot, a National Guard officer with over 5,000 hours' flying experience, as "Shimmering like a diamond and as big as a jet-liner," followed him at a distance while air traffic control staff at the airport watched in amazement.

Finally, it glowed with a strange green light, blasted to a great speed and vanished. Major Riddle commented: "It was faster than anything I've ever seen. I've observed enough rocket launches to know that we have nothing to compare with the speed of that thing."

The sighting was only a part of what amounts to a wave of

recent U.F.O. reports in the California area. In the space of a month U.F.O.s were sighted by no less than 24 people.

Just four days before Major Riddle's experience, nineteen-year-old Mrs. Terry Smith and her twelve-year-old cousin Imelda Lugo were tracked by a U.F.O. while driving to their home in the town of Galt, just over sixty miles from Stockton.

They described it as a "circular object with red, white, and blue light around the centre". When Mrs. Smith and her cousin ran indoors to take shelter, the object took up a position some 100 feet or so above the house and remained hovering there for some minutes. Then, like Major Riddle's U.F.O. it accelerated away and vanished.

Seems as though someone out there is getting interested in us again!



SPACE:1999 SCORES SECOND SERIES

After scoring spectacular ratings in a dozen countries around the globe — in the U.S.A. alone it was picked up by no less than 130 TV stations — *Space: 1999* has begun shooting a second series of 24 programmes at its British studios. And this time around there will be some important changes.

The most drastic difference will be the introduction of an alien as a permanent member of Moon Base Alpha. "So far all the mail has been great — not one criticism," producer

GERRY ANDERSON told TV *Schiff* in an exclusive interview. "However, 60% are for including an alien in the crew. I suppose we will be accused of copying *Star Trek*, but..."

At this moment, details of the alien are still top secret. However, it is known that he (or she... or it!) will be notably different physically to humans.

Other faults to be ironed out in the new series will be the rather humorous nature of the leading stars. By projecting reality into the year 1999, the

production team captured the feeling of a rather staid plastic-and-steel existence, which indeed will probably be what life is like in the future. However, Anderson feels it was a mistake to reflect this too in the actions of the Moon Base crew. "This time we are going to make the people more alert in today's terms and hope viewers identify with them," he told us.

Which means that we may as soon be watching the galaxy's first laughing alien!

FROM THE VAULTS

King Kong, the film noir giant, age was scared, excited cinema audiences in the 1930s will once again stalk the streets of New York at noon on New Year's last week!

Universal pictures are eleven-vigilant into production with their version, filming it in San Francisco, the amazing giant ape effect system that saw *Earthquake* as much of its budget. Columbia star Peter Falk has been approached to play the lead.

At the same time, *Warrior* movie producer Dino de Laurentiis will be shooting his

own version of King Kong. De Laurentiis has made a number of changes from the original thirties story. The scene where the monster ape breaks loose during a public exhibition of his strength will take place in Shea Stadium, and the final showdown where Kong is shot down by primitive airplanes will be replaced by the Empire State building's beam being totally used.

In the modern tell Kong is blown off the twin towers, World Trade Center by nuclear rockets. Instead, he'll play his part of female hostage.

PLANET OF THE MONTH

In a few years time the Mariner Probe that recently passed close to Jupiter will be slipping by Saturn, the sixth planet of the solar system. It is hoped that the probe will be able to examine and photograph the rings of Saturn, one of the strangest and most beautiful sights of our system.

Saturn is 886,050,000 miles from the Sun. Its diameter is 75,100 miles. It turns on its axis once every 10 1/2 hours and so the days on Saturn pass quickly. The year, however, is extremely long due to the vast distance between Saturn and the Sun. They average 29 of our years. Saturn travels around the Sun at a speed of 6.9 miles per second, only a third of the Earth's orbital velocity.

The planet itself is an

immensely cold place. The normal temperature is -302°F under which conditions gases such as ammonia and methane for the clouds in an atmosphere of hydrogen and helium. Beneath the surface of frozen ammonia lies a layer of 15,000 miles of ice. Beneath this massive layer of ice is the solid core of Saturn.

There are three rings round Saturn, two of them are relatively bright and the third, the 'crepe' ring which is dim and semi-transparent. The rings are not solid or liquid sheets, they are composed of millions of small particles, from chunks of ice several miles across to dots and grains of dust, all whirling round in Saturn in a tight pattern of orbits. Although the rings are 170,000 miles wide they are only 10 miles thick!

Saturn has a family of nine moons apart from its rings. The moons are Phoebe, Hyperion, Mimas, Enceladus, Tethys, Dione, Iapetus, Rhea, and Titan. The largest, Titan, is 2,350 miles across making it the largest satellite in the solar system. It is also larger than Pluto and Mercury.

STAR TREK FAN FICTION

Of all the astonishing facts of the Star Trek legend that of the incredible quantity of Star Trek fan fiction is surely the most amazing.

You can take your pick from hundreds, even thousands, of authors who have all completely accepted the universe and the characters portrayed in the Show. That's *Star Trek*! To *Die!* There's the *Federation & Empire* series that was nominated for a Hugo Award in 1974. (The Hugo and the Nebula Awards are the most important awards in science fiction fandom.) There's Carolyn Meredith's *Sargasso* series too, but perhaps the most important series of all is the enormous mass of *Krauth* stories.

Krauth began as a writing experiment by Jacqueline Lichtenberg who wanted to write stories of the way she imagined the clash between the cold, always logical culture of Vulcan and the 'boisterous' outflow of the human-dominated Federation. This clash was personified

for her in the characters of Spock and Captain Kirk.

As the first *Krauth* stories were written and the word got out, the mail started coming in. Jacqueline began getting 20-page letters criticizing her conception of the galaxy in the time of *Star Trek*. Then the other *Krauth* stories started coming in. All sorts of people, including some 40 professional writers, seized on Jacqueline's idea and began to write novels and stories set in the *Krauth* eye-view of the universe. To date an enormous volume of *Krauth* fiction has been published in short-run collector's volumes, often with intensely small type so as to get as much in as possible, and of course in the fanzines that abound in honour of *Star Trek*.

Volumes of *Krauth* Collected are now arranged the most treasured books in many a science-fiction fan's library. Even more so in the case of those fans who are less interested in science fiction as a whole than they are in *Star Trek* in particular.

Now, thousands of people are actively writing *Star Trek* fiction, a complete sub-genre of

fiction in itself. Some stories are, of course, terrible. Others, like the *Krauth* stories written by Jacqueline Lichtenberg and her friend Sandra Marchak, are good enough to eventually see publication for the general market. The *Star Trek* fiction market seems set for unstoppable growth.

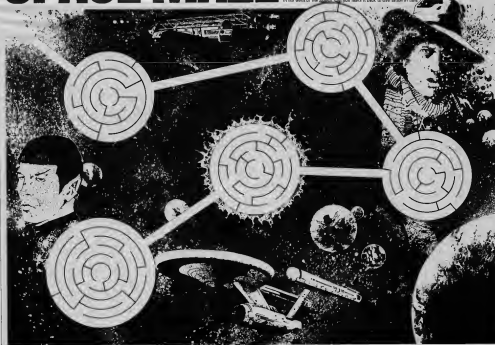
And, apart from *Krauth* itself, there are hundreds of other areas all being made use of as launching pads for whole series of further stories about Kirk, Spock, McCoy, Sontar, Uhura, Sulu, Chekov and, of course, the Starship *Enterprise* itself.

CAT STRUCK BY METEORITE

May, a Samoyed cat belonging to a Canon City, Colorado family, was recently struck by a meteorite. The cat was sleeping on a pile of rags in the parlor of the house when the projectile crashed through the roof and showered on the concrete floor. May was slightly bruised by flying fragments, but otherwise unharmed.

SPACE MAZE

You are trapped in deep space on an alien planet capable of a very short burst of power! Your destination — Earth. You have no alternative but to land on four hostile planets during your return voyage in order to seek out your ship. Oh, by the way, you are attacked by the deadly GARDIENS who transport your ship and save to the very safety of their wild world. With the help of the WOODHOUSE ALPHA crew you manage to escape. Next to Space where the GARDIENS again beset your ship. It is only the appearance of DOCTOR WHO which enables you to break through to the last safe planet. After reaching the planet of Transtoria, you are awarded from the book of destruction at the hands of the beautiful but hostile natives by the powerful beams of the GARDIENS. On to the fiery wilderness of Omega where it is only through the expert guidance of that heavily built member SPARK that you and your crew are not lost after all but are sent to the light of Earth. But never again will you avoid... GARDIENS! Finally, your ship is stranded in the wilds of the planet. Can you make it back to civilisation in time?



THE MOON SHOULD GO...

**Should the Travellers of Space:
1999 ever return to Earth, what
will they find...?**

In every episode of Space: 1999, we see more of the adventures of Moon Base Alpha's Captain Koenig and the other survivors of the nuclear disaster that blasted the moon out of orbit. On the drifting moon they experience all kinds of strange encounters in alien space. But what we never see is what is happening back on earth now that the moon has been suddenly and violently ripped out of its normal orbit.

It can only be estimated to just what extent the earth would be affected by the sudden disappearance of the moon. One thing is certain, however. The results would be cataclysmic and far-reaching. Life on earth would never be the same again.

One of the moon's most obvious influences on the earth is the way in which it controls the tides. As it passes overhead, the lunar gravity draws the earth's seas with it, producing the effect of high and low tides. The greater the distance from the moon, gravity would virtually 'let go' of the seas. The whole pattern of tides and currents would be thrown into confusion. Savage tidal waves would swamp coastal areas and ports in Venice, London, San Francisco and Sydney would almost certainly be either destroyed or seriously damaged. The floods could conceivably be so urgent that continents and possibly even the shape of whole continents would be completely altered.

The seas are not the only things that are affected by the moon's gravity. Since the earth and moon orbit around each other, the moon of the earth itself would be distorted by any sudden movement of its satellite. The release from the lunar gravity would produce major earthquakes. It's likely that one of these would be the huge crack known as the San Andreas Fault that runs along the west coast of America would smash the large areas of California could slide into the Pacific Ocean.

Along with the seas and the earth, the weather would also be disrupted by the moon being blown off its orbit. The earth quakes and tidal waves would be accompanied by violent storms. It is also possible that one or both of the polar caps could break up, thereby drastically changing the long term patterns of weather.

The prospect for humanity in this sort of situation would be bleak. At best, the loss of life would be astronomical. The scale of the destruction would be incalculable if disaster with anything but a small percentage of the injured and homeless humans and survivors would, without a doubt, follow the initial earthquakes, storms and tidal waves. They would claim millions more lives.

It's likely that very few of the services that make up what we know as civilization would survive intact. Large numbers of survivors would be forced to refer to a far more primitive way of life. That is, of course, if there was any survivors at all. The violent departure of the moon from its regular orbit round the earth might, at the very worst, disrupt the surface of the planet so badly that it became totally unfit for human life.

As if they weren't bad enough, storms, earthquakes and tidal waves would not be the only problems caused by the disappearance of the moon. Lunar gravity has a subtle but far-reaching effect on most forms of life on the earth. Scientists have recently discovered that many animals depend on the moon passing overhead, and the very slight pull of its gravity, as a kind of clock. This clock regulates many of their vital breeding and feeding habits.

Clear proof of this was discovered by a biologist called Frank Brown back in 1954. Brown began experimenting with the kind of oysters that live among the rocks of Cape Cod on the North Atlantic coast of the USA. He took a bunch of these oysters back to his laboratory in Evanston, Illinois. Just north of Chicago, Evanston is some thousand miles from the sea.

Oysters obey the tidal patterns created by the gravity of the moon. They open their shells at high tide to feed, and close them when the tide goes out to prevent damage and drying out. In their tank at Evanston, the oysters went on opening and closing as though they were still in the ocean off Cape Cod. Then, after about ten days the pattern of their movements started to change. They began opening and closing as though the Atlantic extended all the way to Illinois. Despite Evanston being 580 feet above sea level, the oysters were responding to the imaginary tides of an ocean that didn't exist.

The only conclusion is that the signals by which oysters know when to open and close their shells come, not as previously supposed, from the movement of the tide, but from the moon passing overhead.

It isn't only oysters that are affected by the moon's gravity. Even human beings are not immune to it. The condition known as jet lag, experienced by many people after jet flights from one continent to another, is believed to be a result of a body's internal 'clock' inside the brain being thrown out of sync by the sudden, high-speed flight from one part of the earth to another.

A Czech scientist, Eugene Kopeck, believes that the moon even decides what an children are going to be by its position at the moment of conception. Jones claims that, if he knows the exact moment of a child's conception, he can predict the child's sex with 90% accuracy.

So what would be the long term results of the disappearance of the moon? These are very hard to predict with any degree of accuracy. It could be that animals who depend on gravity to trigger various instinctive behaviours would adapt to the new conditions fairly quickly. On the other hand,



it might prove that the absence of our satellite would throw all animal life into a permanent jet lag from which they were totally unable to recover. Eggs could fail to hatch, animals might find themselves unable to feed, babies might just stop being conceived and born. There is a chance that the entire system of life on earth could be disastrously altered.

As though all this wasn't bad enough, it's possible that the moon suddenly being blasted out of its orbit would have one more, and by far the most damaging, effect on the earth.

The earth and moon form what amounts to a double planet system. Unlike the true planet/satellite systems like Mars and its two moons, or Jupiter and its eight, the moon does not actually revolve around the earth. In fact, what really happens is that the earth and moon revolve around what is known as their common centre of gravity. Because, however, the earth is 81 times more massive than the moon, that centre of gravity actually lies within the body of the earth itself, although some distance from the centre. In any double planetary system, no matter what the difference in size might be between the two planets involved, if one of

the planets' orbit is suddenly disrupted, the orbit of the other would automatically be disturbed.

The greatest danger to the earth, if the moon was ever thrust from its orbit, would be that the earth's orbit round the sun could be altered. At worst, it could be the end of the earth altogether. If its new orbit led it closer and closer to the sun. Even a slight shift, however, could cause major changes in the climatic conditions on the earth's surface. These changes, if sufficiently extreme, could seriously jeopardise man's chances of survival.

There can be no doubt at all that if the crew of Moon Base Alpha were able to return to earth, they would find a world that had been seriously damaged and maybe even totally destroyed.

One question that has to be asked is what are the chances of a disaster like the one that starts the *Space: 1999* series actually happening? Could the moon ever really be torn out of its familiar orbit and hurled out into deep space?

The chances of a natural disaster ever causing something like that to happen are minuscule at best. Unfortunately the danger of the kind of man-made catastrophe pictured in *Space: 1999* are just all too real. In the TV series, the moon is blasted out of orbit by an accident in a vast dump of radioactive waste from atomic power plants. Nobody has yet made the suggestion that we should dump our atomic garbage on the moon, but bear in mind, we are still 23 years from 1999.

The problems of radioactivity is increasing by alarming its ugly head. There is controversy in Britain already over the potential for building dumping facilities for waste from atomic power stations. Another argument has flared over the dumping of nuclear waste in the depths of the Atlantic Ocean. As more and more countries start using atomic power to generate electricity, the problem of atomic waste will become more and more serious. Atomic waste will not decay or go away. It remains dangerously dangerous for thousands of years.

There will obviously be a build up of pressure to use remote areas like the Sahara, Antarctica and the ocean depths as a dump for this dangerous rubbish. Eventually it will be suggested that outer deep space or the moon are used for this purpose. As the stockpiles of waste get bigger, the chances of the kind of explosion that kicks off *Space: 1999* also increase.

Although it is unlikely that the moon would ever be blown out of its orbit, that, however, isn't really much consolation when you consider that the likelihood of a similar disaster happening right here on earth gets bigger every day.



THE ALIENS OF SPACE:1999

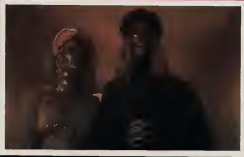
It is generally agreed by today's scientific fraternity that, by the law of averages, space must be teeming with life-supporting planets. It was this fact that prompted Gene Roddenberry to invent *Star Trek: The Motion Picture*. "I just taken an where *Star Trek* left off. Almost every planet in *Moonbase Alpha* was a variety of alien life forms as wide as it is weird. *Star Trek* present just a small window of Space: 1999's a whole new species ...

Full Page: Iolo Rhys as the first alien from the episode "Beasts of the Field" together with his mate in the role of Commander Kermack, the alien crew, "disaster" Moogah, and gives the line: "I'm the way of an unforgettable journey of fear."

Bottom Left: A dying Kumbhakara sucked from Mouthless Ape. The ape is an incredibly beautiful woman. **Bottom Right:** Zeno by Ruan (Peter's younger brother) striking but gentle also. Zeno is 308 years old, is an immortal, a mystic who wishes to keep Kumbhakara safe from about Earth from his brother, Ruan. Vana, Ruan's beautiful daughter, falls in love with Zeno. Zeno thereby provides his eternal life.

Top Left: Another inhabitant of Zorro.

Right: Not an alien, but a member of an alien. In "Depth's Core," Koertge and crew seduced onto Ultima Thule by a mysterious alien force. "That parasite," Koertge says, "was sent with a hostile planet deep in the end zone."





SC-FI

The USS Enterprise is a Constitution Class Starship of the Heavy Cruiser type. It is the second ship of its class, the main element of the United Federation of Planets' planetary defense force.

The Enterprise is divided into three main sections: the saucer, the engine room, and the nacelles. The saucer is the main living area, the bridge is located in the saucer at the rear of the ship. The main section contains the ship's command, crew quarters, galley, recreation, and other crew services.

The 16 decks of the saucer-shaped module house much of the Enterprise's engineering facilities, together with fuel supplies, repair centers, water and waste treatment and freight facilities.

The twin engine rooms contain the powerful impulse engines, used to drive the Enterprise at speeds below the speed of light, and the engines which form matter and antimatter which produce the ship's Inertial Warp system.

The Enterprise is equipped with a variety of armaments for defense which not only protect the ship from enemy attack, but also can have direct effect far in advance of the ship, warning enemy personnel of danger and other matter.

The Enterprise's weapons banks are equipped with many of the latest weapons carried by the crew. By using the power of the ship's engines, these phase banks are capable of destroying matter over enormous distances.

USS Enterprise
Constitution Class Starship,
Model MK-13
Heavy Cruiser Type
Overall height... 22.6 meters
Overall length... 286.446 meters
Overall width... 127.102 meters
Gross Weight... 190,000 metric tons
Ship's complement... 43 officers, 967 crew members
Speed... Warp One is the speed of light (186,000 miles per second)
Top Speed... Warp Eight (12 times the speed of light)



Of all the inhabitants of the Universe, the best known and greatest loved is undoubtedly Capt. James T. Kirk's First Officer — Spock. But although Spock, the First Officer is a familiar figure to millions, Spock the man is, by comparison, an unknown quantity. Although glimpses of Spock's past have come to light in several Star Trek episodes, his origins are still lost on the planet Vulcan. In this issue of TV SCI-FI, we profile that most famous alien of all... Mr. Spock!

From the point of view of an earthling, the planet Vulcan is a harsh, inhospitable place. Beneath a red sky, its dry rocky deserts are scoured by a relentless sun, shining through the thin air.

Vulcan certainly must have seemed a grim, forbidding place to Amanda, the human bride of Sarek, Vulcan ambassador to the United Federation of Planets, when she was first brought there by her husband. It must have taken a great deal of patience on Amanda's part to fit in with the austere life of the Vulcans. However, she did persevere and eventually gave birth to Spock, her only son.

Although Spock is usually referred to as a Vulcan he is, in fact, half Vulcan and half human. His mixed parentage made his early life more than a little difficult. His background was split between two races who, although close allies within the Federation, have always experienced grave difficulties in relating to each other on a personal level.

The conflicts between Spock and McCoy that regularly crop up aboard the starship *Enterprise*, exactly typify the problems experienced by Vulcans and Terrans working closely together. It would seem that earthmen instinctively distrust the cold, austere logic of the Vulcans and view their lack of emotion as a kind of callousness. As far as the Vulcans are concerned, the humans are far too bumptious and emotional for them to be comfortable as their province.

In many ways, the young Spock must have recognized traces of this conflict within his family. Even within his own psychological make-up, the Terran side of Spock's mind was, however, almost totally repressed by his species upbringing and education. The darkness of his childhood emerges in a conversation between Doctor McCoy and Amanda in the *Star Trek* episode entitled "Journey to Babel".

McCoy asks Amanda about Spock as a child. "Mr. Sarek, I know about Vulcan boys, but didn't he [Spock] ever run and play like human youngsters? Even as a toddler?" Amanda replies, "Well, he did have a smile. He was very fond of 'McCoy looks puzzled'."

A smirk? "It's rather like a fat tickle." McCoy turns to Spock, who smirks slyly and says, "I'm a 'McCoy looks puzzled'." "A tickle beat!" Spock simply raises an eyebrow. "Not precisely, Doctor. The Vulcan 'tickle beats' are alive and have six neck legs."

The reasons for, by earth standards, the intolerably harsh training of Vulcan children stems far back into the planet's history. The Vulcans were originally a savage and warlike race, divided into any number of small and constantly fighting tribes. The barbarism of these primitive tribes even exceeded the ritual brutality of the Apaches, the fifth century B.C. of the Comanches.

As Vulcan culture and Vulcan science gradually developed, the small tribes banded together into larger nations. The coming of civilization didn't, however, in any way diminish their desire for bloody and often dangerous warfare.

Eventually the Vulcans stood on the brink of nuclear technology and interplanetary travel. A small handful of Vulcans began to realize that the planet, when viewed from the nuclear age with the same savage instincts for conflict, the race would very quickly destroy itself. A humane, and more useful way, ruthless progression of education swept the entire planet.



In a comparatively short space of time, the Vulcan character was transformed from an enemy to one of inflexible logic. The Vulcans no longer allowed themselves to experience emotion because their emotions were simply too dangerous. A whole segment of the Vulcans' personality was repressed. Over the decades, the young and Terran-born Spock was raised with a Vulcan upbringing, but he was not a Vulcan.

This kind of training was that of both combat and physical endurance for both Vulcan and Spock. It was a hard, cold, and doubly difficult. He had, after all, inherited all of the Terran emotional and thus warring attitudes from his human mother. The Vulcan discipline, however, was not from the moment he was born, but with a sense of purpose. He not only had to overcome the feelings of a primitive Vulcan, but also those of an earthman. Three-fourths of his subconscious, Spock was told, was devoted to the physical conditions. The rest was to be used for logic.

The strange development of the Vulcan civilization seems a great deal to the harsh conditions of the planet itself. Only a species of incredible toughness and persistence could hope to survive in the thin air, the extreme heat and cold and the heavy gravity. Even the physical makeup of the Vulcans had been shaped by the planetary conditions. The average Vulcan is strange, like any alien. He can stand far greater extremes of temperature. The Vulcans have a higher tolerance to pain, and are able to survive wounds that would be fatal to humans. They are also able to withstand food and water for very long periods, periods in which an earthman would have either starved or died of dehydration.

One of the most fascinating products of the conditions on the planet Vulcan are the human-powered sails of *Shatopos*. The sail-like shape of the Vulcans' sails direct them to the sun, to the heat, to the atmosphere. It is probable that, in Vulcan's prehistory, they needed this heat to keep in protection against the huge, pelagic predators that swam in the oceans.

creatures who roamed the planet up to the equivalent of the Vulcan stone age and who considered primitive Vulcans a tasty snack. Physically, Spock is water and one hundred per cent Vulcan. Like others of his father's race, he has two hearts, a complex arrangement in the lower right half of his chest, roughly where humans have their lungs.

Also like other Vulcans, Spock has green skin. This is a result of the traces of sunset and nickel that can be found in it. Spock's problems as a child were not only the result of his mixed parentage. In his youth, he also clashed violently with his father, Sarek. Before becoming Vulcan ambassador to the Federation, Sarek was a distinguished scientist. It was Sarek's express wish that Spock should follow in his footsteps.

Spock, at first, went along with this, but gradually began to realize that he would always be an outcast. Both on Vulcan and on earth, his mixed parentage would always prevent him from feeling that he totally fitted in. He knew that his only true home was in deep space, moving from one alien planet to the next. Among the thousands of different intelligent life forms that inhabit the galaxy, the need more felt like a reality. Accordingly, he applied for a cadetship in the Federation Starfleet. They accepted him on the basis of his talent and ability, totally ignoring his mixed parentage.

Sarek's rigid and somewhat unimaginative Vulcan mind could not share Spock's enthusiasm for traveling between the stars was his natural destiny. Sarek had decided his son should, by following Vulcan tradition, follow in his father's footsteps. Sarek had been a scientist, and Spock should be one. But for him, there was no question about it. Spock regarded Sarek's decision to go to the Starfleet Academy as open rebellion. It was totally counter to Sarek's sense of logic and what was proper behavior within a Vulcan family. Spock cut out all ties with Sarek and, for sixteen years, father and son did not speak to each other.

To say that, for Spock, growing up was a difficult business, is to make a gross under-

statement. He was beset by more problems than just those created by his mixed background and the conflict with his father. Vulcan, with a Vulcan life span of some 250 years, started more than once. The product of one of his earlier marriages was, in fact, T'Pol, Spock's half sister. Older than Spock, she took every opportunity to torment him as a child. A deep hatred grew up between them that was to last throughout their lives.

When T'Pol married, she became a disciple of the elderly T'Pol. No such equivalent exists for the younger T'Pol on Vulcan. Although she has no real official title, she performs the role of a kind of planet mother. Certainly she is the most powerful woman on Vulcan. When T'Pol became her follower, she was named that she was being groomed as T'Pol's successor.

T'Pol is an intense conservative. Disliking Vulcan's ties with the Federation, she sees the growing links with other planets and races as a threat to ancient Vulcan traditions. In many ways you would suspect that T'Pol wishes the Vulcans had followed a similar path to the Romulans. Somewhere in the depths of history, the Romulans and Vulcans came from the same racial roots. When exactly that was, and how the split between them came about, is one of the great mysteries of the galaxy.

Unlike the Vulcans, the Romulans, when they first developed interstellar flight, shunned all contact with alien life, except when they used aliens as either slaves or weapons. The Romulans remain closed, a place shrouded in mystery and forbidden to Federation ships. Although you don't feel that T'Pol, or even T'Pol's mother, want to go to those kinds of extremes, it is certain that they would like to see Vulcan become a more isolated planet with its culture and traditions safe from contamination by other beings.



Vulcan traditions caused, for the most part, nothing but trouble for the young Spock. One of these was his betrothal while still a child to T'Pol, a Vulcan girl of twenty when she was in her late life, as recounted in the *Star Trek* episode, "Amok Time". This was to lead, through the plotting of his future bride, to Spock almost killing Captain Kirk in a ritual combat to the death.

Once Spock left Vulcan and began attending the Starfleet Academy, part of the war started Headquarters, the man-made planet that exists almost on the edge of Federation space, he seemed to have entered one of the happiest periods of his life.

To graduate as a Starfleet Junior Officer takes eight years of rigorous training. This intense, and often monotonous, as well as physically highly demanding work seems to have totally absorbed Spock. At the academy he was judged solely on his work and merit, without the traditions and prejudices that constantly impeded him on Vulcan. After the eight year course, Spock graduated and was entitled to wear the blue uniform of a Junior Science Officer.

Torn between two species he grew to manhood on a world without emotion.



MAKING THE \$6 MILLION DOLLAR MAN

How Steve Austin Became the World's First Cyborg.

Steve Austin is the *Superman of the Seventies*. A unique example of the ultimate achievements of both technology and willpower, Austin is a *bulletproof* superhero with an absolute ability to challenge the gods. *KATE LOGUE* travels back in time to recount the incredible story of how Steve Austin became the Six Million Dollar Man... The earliest memories that Steve Austin ever had were of wanting to fly. To his young mind, nothing could match the thrill and excitement of soaring above the clouds like a bird. As soon as he was old enough to make up his mind, he set his heart on becoming a pilot.

Throughout his school-life, Austin wanted to make his dream come true. At the end of his college years he had earned for himself a master's degree in geology, aerodynamics, astronautical engineering and, for good measure, degrees in history and physics. Besides developing his mind, Austin also spent long hours perfecting his physique. His specialties were the martial arts Judo and Aikido, and in time he had won black belts in both of them.

These were impressive credentials for any young man, and, after graduating, Austin was determined to put some of what he had learned into practice. He enlisted in the Army as a helicopter pilot, and within a few short months was posted to Vietnam.

It was while flying a rescue mission in his helicopter gunship that Austin suffered the first of the many near-fatal crashes which were to dominate his life. Shot down over the jungle, he received a number of injuries which grounded him out of the war and back to the States.

After his recovery, Austin found that he no longer had the taste for war. He decided to turn his flying skills to a more constructive use. Joining the Air Force, he rose rapidly from cadet programmer to a position as a test pilot. Before this phase of his career had ended, he had suffered another three high speed crashes. Fate, it seemed, would not leave the young pilot alone.

When an opportunity appeared for Austin to join the NASA astronaut training programme, he readily grabbed it. The training was tough, but the thought of participating in a space shot kept Steve at it. However, it soon began to seem that maybe all his training might have been for nothing. The Apollo programme was drawing to a close. Already two missions — Apollo 18 and Apollo 19 — had been cancelled, leaving just one chance left for Austin.

At the time Steve was still only a backup pilot. But suddenly fate decided to give him a break: two weeks before lift-off, the commander of the mission damaged his arm in a car crash and Steve Austin was chosen as his replacement.

When the powerful Apollo 17 rocket finally left the Kennedy Space Centre launch pad at precisely 12.53 on the night of December 7, 1972, it was the proudest moment of Steve's life. Within what seemed like just a few short hours he was standing on the moon gazing at the blue-green ball that was Earth.

Four months after his return to Earth, Steve Austin was a celebrity eagerly sought by the press and public alike. Then, suddenly, it was all over. Again it was time for Steve to decide what next to do with his career. The forthcoming NASA operation was the famous Skylab project, but Steve turned it down in favour of what he thought might be an even more exciting development. As things turned out, it was to be a fateful decision.

Back at his old test base at Rogers Dry Lake in the Californian desert, Austin looked over what he had agreed to fly. The strange looking craft was the prototype of a machine that would, eventually, become the vital Space Shuttle, ferrying man and supplies to space stations orbiting the earth.

The M3F5, as it was officially known, was a silver triangle which attempted to combine the best features of both a plane and a rocket. As such, it had about as much

stability as a toy boat in a storm. To the test pilots on the base it was known as the "Flying Bathtub".

The theory behind the M3F5 was that it would be hurled below a giant B-52 bomber which would carry it to a height of many thousands of feet. At the correct altitude it was to be released, allowing it to probe the very edge of space before dropping back to earth and landing like a plane. That was the theory. It was Steve Austin's job to prove that theory worked.

The crucial moment came when Steve gripped the controls of the M3F5 and the mother ship slipped the harness. He punched the button that fired the drive rockets and accelerated to an incredible speed. Levelling off at 120,000 feet, he glided to the outer reaches of the earth's atmosphere. All the while the ship burned and rolled like a bucking bronco with Steve fighting to keep it on a smooth flight path.

All seemed to be going smoothly until, just split seconds before touch-down, the M3F5 flared, rolled, and with a screeching crash, hurtled into the ground and disintegrated. The scene spread found Steve Austin a human wreck. Both his legs had been torn off in the crash. His left arm was ripped from his body. Several of his ribs were smashed and a piece of flying metal had gouged out his eye. His skull was cracked and one of his heart valves was damaged beyond repair.

It should have been the end of Steve Austin. Instead, it was the beginning of the

Six Million Dollar Man!

No security organisation in the world is as secret or as powerful as the OSO. It is headed by Jackson Mackay, a veteran agent who saw service with British Intelligence, Interpol, the OSS and the CIA. Mackay's second in command is Oscar Goldman, who, although small and unimposing in appearance, is nonetheless an ex-paratrooper and brilliant weapons expert.

When the news of Steve Austin's crash was reported, a plan began to formulate in Goldman's mind. Immediately he ordered that Austin's barely living remains be taken to a secret rendezvous where he would personally meet him.

The rendezvous, deep in the caverns at the base of the Rocky Mountains, near Colorado Springs, was the home of the Bonner Research Laboratory. Here highly skilled medical men and sophisticated machinery were dedicated to the task of creating mechanical devices that behaved like living organisms, replacing flesh and bone with plastic and metal. Heading this war laboratory was Dr. Rudy Wells, a perfectionist who had spent his life dedicated to this science and it was this man that Oscar Goldman had come to see. While the remains of Steve Austin lay unconscious, Goldman outlined his plan. The OSO was willing to give Dr. Wells six million dollars if he would recreate the shattered body of Steve Austin. As half-man, half-machine — the first cyborg — Goldman and the forces of the OSO would use him for their own

ends.

For the doctor it was a chance to realise a dream; for Goldman it was a chance to gain control of a super-brain. They shook hands on it, and the operations began.

Details of all the damaged organs were fed into a sophisticated computer which produced the blueprints for building the artificial replacements. A new anatomical process called electro-type, which controlled the patient's brainwaves, kept Steve Austin unconscious as the surgeons struggled with their task.

They began with the damaged heart valve which was removed. An artificial Hefuge valve (along with its supporting apparatus) was inserted in its place. The shattered skull was removed, an artificial sponge put in to protect the brain, and a new skull, made of a light but strong metal called osseum, was sown into place. Steve Austin's head now had ten times the strength of a normal human's.

One by one the smashed ribs were removed and replaced with artificial titanium rods. The tendons and ligaments of the wreckage were laced with fine wires that could be used as radio antennas.

A completely new jaw was moulded from a mixture of osseum, plastic and metal with artificial teeth carefully inserted into position.

It was not possible to build an artificial eye, so a false eyeball was made to contain a miniature camera, controlled by remote buttons positioned just behind it under a layer of plastic skin. Later, this camera would be replaced by a more complex device to allow the new Steve Austin to see in the dark and to zoom in on any object just by thinking.

New came the hardest part of all, replacing the lost limbs. Carefully and slowly artificial bones were connected to each of the stumps and laced with nerves and tendons. No natural nerve impulses were strong enough to run this mass of mechanical equipment and so new artificial nuclear pins were installed which provided the extra electrical current. To dispense this brilliant feat of medical engineering, the new limbs were covered with an artificial skin so real that it even turned a little when exposed to the sun.

Steve Austin was now a superhuman with incredible power. His new arm could lift a thousand pounds or smash through a concrete wall four inches thick. His powerful artificial legs enabled him to move at speeds of over sixty miles an hour, and because this made no drain on his body energy, he could keep this up for days. A blow on the head would not hurt him. A bullet through the breast would not stop him. He could not drown or be crushed or suffocate. But how was the man inside this mass of machinery going to react when he awoke?

Steve Austin took time to come to terms with his new body. After all, he had not wanted to be turned into a mechanical creature. But when he realised that the alternative would have meant spending his life in a wheelchair, the strange limbs and awkward equipment became a little easier to bear.

In the first months there were problems. Even the most perfect artificial organs took time to get used to and Steve Austin spent many days stumbling around the laboratory, cursing his artificial frame as the systems shuddered and surged unexpectedly. The doctors were there all the time to help him and often received the brunt of Steve Austin's anger with the world for having reduced him to a mechanical monster.

Then Steve Austin began to realise that he had become, by a quirk of fate, the most powerful warrior being on the planet, capable of feats of strength and endurance beyond his wildest dreams. Even though his future was mapped out by Oscar Goldman and the OSO, he began looking forward to living again. One day he began to laugh and Oscar Goldman knew that he had spent his money well.

The Six Million Dollar Man was ready for action.





ILLUSTRATION BY NEAL ADAMS

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INSIDE THE PLANET OF THE APES

The Film that Started it all.

Remember the Apes? How could you forget! Ever since Planet of the Apes made its debut on the cinema circuit it has seemed as if the Apes really have taken control. There are now no less than four Apes sequels — Beneath the Planet of the Apes, Escape from the Planet of the Apes, Conquest of the Planet of the Apes and Battle for the Planet of the Apes — as well as two TV series — Planet of the Apes and the animated Return to the Planet of the Apes. In addition, the film which started it all has now become Twentieth Century-Fox's second most successful box office hit ever! CHRIS CARTER takes a nostalgic look back at all that early ape life.

For a movie that no production company would touch when producer Aulius P. Jacobs first bought the screen rights, Planet of the Apes has done very nicely indeed for Twentieth Century-Fox.

So nicely, in fact, that Planet of the Apes is now Fox's second most successful box office hit ever, spawning no less than four sequel movies, Beneath the Planet of the Apes, Escape from the Planet of the Apes, Conquest of the Planet of the Apes and Battle for the Planet of the Apes, as well as two television spin-off series, Planet of the Apes and the animated Return to the Planet of the Apes.

The lasting success of the 'Apes' movies is as much a tribute to the original concept of French novelist Pierre Boulle as anything else. Boulle is the French author whose best-known work was Bridge on the River Kwai.

Planet of the Apes harries the viewer into a strange simian civilization where man regarded as a brute to be overruled and contained lest he grow in numbers and strength and ultimately destroy the ape culture and society. The story, briefly, is this:

Four American astronauts crashland in the wilderness of an unidentified planet after travelling some 2,000 years through time and space. The female astronaut dies and the three males trek across hostile miles of arid desert until they discover life-supporting vegetation and a sub-human populace living like animals in the woods. Without warning they are attacked and captured by a band of unforgiving gorillas on horseback.

Dodge, a negro, is mortally wounded and ends up as a mounted specimen in the animal museum of natural history. Landon is taken to a laboratory where ape scientists remove his frontal lobes. Taylor, played by Charlton Heston, is tortured severely in the throat and rendered temporarily mute. He is taken to an animal hospital where he is given primitive medical attention and then jailed. Recovering consciousness he is amazed



Pictured are scenes from Conquest of the Planet of the Apes starring Roddy McDowall (top, on the right) in which Carter (McDowall) joins his enslaved fellow apes to rebellion.



to find that he is a prisoner in a society dominated by intelligent simians, an autocratic social order in which humans are feared as beasts of prey and treated as such.

At last he manages to convince two chiefs — Dr. Zai (Kim Hunter) and a young archaeologist named Cornelius (Roddy McDowall) — that he can speak and write. Dr. Zai, in turn, tries to persuade Dr. Zai (Maurice Evans) — an orang-utan who is one of the chiefs of state — that Taylor should be used for a series of behavioural tests instead of experimental execution. Zai argues, however, that to suggest that any might into simian nature can be learned from studying man is nonsense.

Humans, he says, breed too quickly, denude the forests and farmlands, ravage simian crops, and are entirely a menace. Therefore their numbers must be restricted.

After Zai learns that Taylor can speak and orders a brutal laboratory on him, Zai and Cornelius assist him to escape with Nova, his female human captive. They set out for the Forbidden Zone, a vast territory in which ape catatonia is forbidden to



travel. Cornelius has earlier discovered artifacts suggesting that a highly advanced human society once populated the territory.

The fugitives are pursued by Zai and his gorilla militia, but Taylor saves Zai as hostages and the gorillas are ordered to retreat. Zai now confesses that he has been aware all along of the prior existence of this highly intelligent human society, but that he fears the rebirth of such a civilization.

He points out that alone amongst God's primates the human kills for sport, lust and greed. The simian religion preaches that "the human will make a desert of his home and yours... he should be driven back to his jungle lair for he is the harbinger of death."

Taylor agrees to release Zai if he will not press charges of heresy and insubordination against Zai and Cornelius. Then Taylor and Nova flee deeper into the Forbidden Zone where Zai says the astronaut will find "his destiny."

Beneath the Planet of the Apes, the sequel to the first film, shows astronaut Brent sent by US space authorities to find Taylor.

Brent discovers the Ape City which is by now ruled by a military junta headed by a gorilla general whose lust for power feeds upon his ability to provoke the apes' fear of humans. The general is calling for war against the inhabitants of the Forbidden Zone so as to include it as food-producing territory for the growing ape population. Despite pleas from moderate orang-utan scientists, intellectuals and scientists, these recommendations pass go ahead.

The inhabitants of the Forbidden Zone — where Taylor is hidden away — turn out to be a society of genetic monstrosities — the victims of nuclear war — who have joined together in a bizarre pacifist society that worships an unexploded atomic device.

As with Planet of the Apes, Beneath the Planet of the Apes aims for success both as a legitimate science-fiction adventure and as a story using satire to make its statements about the foolish folly of human society.

The remaining three sequels, Escape from the Planet of the Apes, Conquest of the Planet of the Apes and Battle for the Planet of the Apes are less concerned with the elements of satire and more intent on making a grown box office formula, a formula that appears to have finally run dry of all inspiration with the rather lame Planet of the Apes TV show.

THE DALEKS

The Men Who Became Machines. The Machines Who Became Monsters

If you were born a dozen years since the inception of "Doctor Who," you'd have grown up onto British TV screens and would viewers back as far as 1963, 100,000 B.C. Since that time, the British Doctor Who has been the top of the British television screen, and the most successful television series in the world.

Daleks "live" since the very beginning of the world, and the very end. Their creator, Sir Terry Nation, first introduced them in the story "The Dead Planet."

"The Dead Planet" was set on the planet of the Daleks, which was the very beginning of the world, and the very end of the world. The Daleks were the first of the Daleks, and the first of the Daleks.

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STARMATE
OF THE MONTH